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THE PRODIGAL PRINCE



DIRECTED BY
McELROY
JANNSTON
LEO. E. MANNA,
H.W. WEIS
AND
F.W. MAHLMAN



BOOK AND
LYRICS BY
H.W. WEIS
AND
W. RAMSEY

MUSIC BY
F.W. MAHLMAN



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Souvenir Score

“The Prodigal Prince”

AN OPERETTA

PRODUCED BY

The Illinois Union Dramatic Club

OF

The University of Illinois

BOOK AND LYRICS

HERMAN WILLIAM WEIS
LEONIDAS WILLING RAMSEY

MUSIC

FLOYD WILLIAM MOHLMAN

Champaign-Urbana : April 11-12, 1913

Staged under direction of McELROY JOHNSTON

Chorus direction by LEO GREGORY HANA

Assisted by HERMAN WILLIAM WEIS

Musical Director, FLOYD WILLIAM MOHLMAN

Orchestrations by WILLIAM THOMAS PURDY

Manager LEO MAHLON APGAR

Assistant Manager, NATHANIEL MCKAY KNEISLY

Score Publisher ALVIN LOUIS WAGNER

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MIS 24
11/23/27

Cast of Characters

Alfred Arnold, the British Consul to Borgia . . .	GEORGE A. NEWELL
Eliza Lacklove, the woman who has been kissed . . .	HAROLD C. FULLER
Jack Fullerton, an American attache to the King of Borgia . . .	DEAN H. SUNDELL
Helene von Ambach, Jack's sweetheart	DONALD M. GLOVER
Count Herman von Ambach	EDWIN G. BARRETT
Erasmus Brown, the music master's servant	NATHANIEL M. KNEISLY
Franz Ehrmann, the music master	CHARLES L. GUSTAFSON
The King of Saxonia	LESTER E. FRAILEY
Francissa Hohenstoff, Princess of Borgia	HARRY C. FULKS
Frederic Hohenstoff, King of Borgia	MILTON G. SEVERINGHAUS
Gendarmes and Court Officials	R. RAMSEY and H. MOHLMAN

Choruses

Two Court Dancers, specially coached by Miss Hazel Davidson,
GLENN C. BAINUM and KIMBALL V. ROOT

Music Students, Dancers V. W. BEHEL, D. T. LARSEN, E. H. POOL,
H. S. VARGAS, F. E. GOULD, G. C. FELLER, F. M. HAZEN

Music Students and their Escorts, guests at the ball—

Girls—H. M. PAGE, C. J. HANLEY, C. M. FERGUSON, W. L. ASHBECK,
R. S. COTTER, L. M. GUMM, V. D. CYLKOWSKI, F. L. MILLS,

Men—G. V. CARRIER, E. E. LEOPOLD, B. F. RUSY, S. A. DURR,
H. A. STEINMEYER, S. T. SMITH, W. N. LEONARD, W. B. JARVIS, JR.

Synopsis of the Play

ACT ONE. *Scene:* The Music Studio.

ACT TWO. *Scene:* Garden Terrace to Royal Palace.

MANAGERIAL STAFF

LEO M. APGAR, Business Manager
ALVIN L. WAGNER, Assistant Manager
NATHANIEL M. KNEISLY, Assistant Manager
LESLIE A. DOLE, Publicity Manager
HOMER W. DEAKMAN, Assistant Publicity Manager
DONALD M. GLOVER, Press Agent

STAGE STAFF

RAYMOND WATTS, Stage Manager
JOHN M. WELCH, Stage Carpenter
LAWRENCE HALL, Electrician
ALBERT P. PEYRAUD, Scenic Artist
C. LEROY MUNROE, Wardrobe Manager
WILLIAM G. DUNN, Asst. Property Man



L. WILLING RAMSEY



FLOYD W. MOHLMAN



HERMAN W. WEIS

The Illinois Union Dramatic Club was founded in the spring of 1911 by the cast, chorus and managerial staff of the "Maid of the Moon," the first musical comedy ever given at Illinois. The Illinois Union assumes all financial responsibility for the productions of the Dramatic Club. The latter, in turn, gives to the Illinois Union all the receipts of its productions. This aids the Union in securing funds to be used in the future to construct a building such as will foster democracy among the students of the University. The interest in the Dramatic Club is wholesome and well directed. It has developed, to a fair degree of efficiency, the production of original comic operas written by college men. These furnish pure, clean entertainment and amusement, and are of great edu-

cational value. The University and Young Men's Christian Association have been very generous in allowing the use of their buildings for rehearsals. This aid is warmly appreciated by both the Club and the Union. The hearty co-operation of the faculty committee on student activities, as well as the student participation in the productions, is to be commended, and has played an important part in the successful production of musical comedies up to date.

ROBERT R. REIMERT, JR.,
President.

McElroy Johnston, Leo G. Hana, and Messrs. Weis, Ramsey and Mohlman have worked, and are working incessantly, to produce "The Prodigal Prince" in the most finished style possible. I believe that they have succeeded, and I feel that the managers of the enterprise are very much indebted to them for the untiring efforts they have put forth. Not every university dramatic club has the opportunity of receiving the assistance of such capable coaches as McElroy Johnston and Leo G. Hana. Mr. Johnston has had a vast experience in opera work of every kind, and has trained choruses for years. As a result of his ability and experience, he is capable of training the speaking parts and choruses to an extent which is seldom possible in college productions. Too much cannot be said of the excellent work of Leo G. Hana. He is entirely responsible for training the chorus and ballet in their dances.

The cast and chorus have given an enormous amount of valuable time toward the perfection of their part, in order to stage an opera that will be a credit to the University of Illinois, and, it is hoped, be a stepping stone to a reputation for theatrical productions that will be second to none.

Personally, I wish to express my thanks to the staff for their efficient assistance on the business side of the project, and I sincerely hope that the financial balance will be sufficient to purchase a few bricks for the Illinois Union Building.

LEO. M. APGAR,
Manager.



McELROY JOHNSTON

Renne

The Illinois Union Dramatic Club is exceedingly fortunate this year in their gifted college play-writers who have developed a musical opera which is within the reach of amateurs, but one which would doubtless make a big success if worked out by a Broadway producer. In "The Prodigal Prince," H. W. Weis and Willing Ramsey have brought out a play considerably above the average. The plot is real, and the opportunities for staging are excellent. Characters are not merely thrown on the stage for no reason at all. Each speaking part, and the chorus as well, performs a definite part in the development of the plot. Each scene builds up the play to the end.

Fully an equal amount of credit is due F. W. Mohlman for the music of the opera. Mr. Mohlman is fully on a par with the playwrights, and in his line is superior to any in the college community. "The Prodigal Prince" should set a landmark for Illinois Union operas, in every way.

The play has been well cast. Milton Severinghaus is particularly fitted by nature to take the part of the tyrant king of Borgia. He is probably the best man in the cast. His voice and appearance all add to the complete impression of the character. Lester Frailey, in the minor part of the King of Saxonia, shows the beneficial results of his past dramatic training in the finish of his work.

C. L. Gustafson, in the title role of the Prodigal Prince, shows gentility and refinement in interpretation. He has a fine voice that will show well in the part.

D. H. Sundell, playing the part of Jack Fullerton, a diplomat, has not only a splendid voice but considerable talent as an actor. His part is the longest in the play.

H. C. Fulks is endowed with an unusual speaking voice which fits him well for the part of the leading lady. He exhibits the attributes necessary for the winning part.

Don Glover is also blessed with suitable characteristics to play well the lady-in-waiting.

E. G. Barrett fills the minor part of the Count von Amsbach in a pleasing and wholly satisfactory manner.

H. C. Fuller, whose character is the old maid, has a feeling for the part which could have been bred by nothing but

association with spinster aunts. He makes the character very amusing. G. A. Newell, playing opposite Fuller, as a typical Englishman, has a part very difficult for an American to interpret, but he fills the character well.

N. M. Kneisly, as Erasmus, the negro gentleman, has improved at each rehearsal. Past experience in similar parts warrants his success.

McELROY JOHNSTON.

The problem that confronts the physical director is the development of cooperation, that is, training the muscles and mind to act together in the desired manner. The essentials to successful accomplishment are initial grace and a small degree of human intelligence. The men I have trained possess these qualities in a degree.

If there is any one memory of "The Prodigal Prince" that I will regret, it is the thoughts I had while coaching the chorus. Compared with them, all the terms used to designate the runner who failed to touch second base would be as mild as a cruise in the back yard compared with a trans-Atlantic yacht-race.

It was not the chorus ladies who were the greatest source of my vexation, although their affectionate attitude was often embarrassing to a staid old married man like me, but it was the gentlemen who received the greatest expression of my ire. They could not seem to understand their position, and I could not help feeling that they doubted my ability to take care of so many gay, blushing, frivolous maids.

It was only after barring the bunny hug and turkey trot at rehearsals that anything could be accomplished.

Although the managers are entitled to all the salary for this production, we have put forth our best efforts to inflict upon the unsuspecting public as well-trained a chorus as could be worked up.

LEO G. HANA.



LEO G. HANA

Renne



H. W. DEAKMAN
N. M. KNEISLY J. M. WELCH L. M. HALL D. M. GLOVER
L. A. DOLE L. M. APGAR A. L. WAGNER
MANAGERIAL STAFF

Renne



GLOVER FRAILEY SEVERINGHAUS BARRETT *Renne*
 SUNDELL FULLER NEWELL KNEISLY
 GUSTAFSON FULKS

"THE PRODIGAL PRINCE"

Borcia and Saxonia are small adjoining principalities in western Europe. The former country is ruled over by an extremely tyrannical king who has but one child, a daughter named Francissa. The King of Saxonia has only one son, named Franz. Franz has received his education at the University of Illinois, where he studied under an assumed name. While on the boat, returning from America to Saxonia, the young prince meets the

Princess Francissa, who is also incognito. They fall in love, each believing the other to be beneath his rank. At Brussels the princess evades him through fear of convention, and hurries home to Borcia. The prince follows and sets up a music studio in Borcia.

In the meantime a ball has been arranged, at which the engagement of the Princess Francissa to the Prince of Saxonia is to be an-

nounced. Since neither of the lovers knows that his forced fiancée is the true object of his affections, both the prince and the princess are very much against the engagement.

The first scene is in the music studio, on the night before the ball, when the princess comes secretly to take a music lesson. The music lesson is given. A love scene follows, and, to the tune of the "Kiss Waltz," Franz kisses her. They are caught by Ludwig von Amsbach, a loyal supporter of the king. Since an edict has recently been issued making kissing a crime punishable by exile, Franz is exiled.

The second scene is at the ball, with everyone nervously awaiting the belated prince. The King becomes tremendously angry and gives his political adviser, who is also a graduate of Illinois, until nine o'clock to produce the prince. In the event of the prince's not coming he is to be imprisoned. Franz returns. The political adviser tells about his predicament, and persuades Franz to play the part of the prince for a short time until word can arrive from Saxonia. So Franz plays the part of himself.

While Franz is playing the part, he of course discovers that the princess whom he is supposed to marry is also the girl he loves, and peace and happiness is restored.

The love plot of Eliza Lacklove and Alfred Arnold, the English consul, who has had a curse placed upon him making him kiss every pair of pursed lips he sees, ends happily when Eliza releases him of the curse.

The advent of the prince also brings Helen, the sweetheart of the American political adviser, back to her senses and love.



FRANCISSA AND FRANZ *Renne*

Opening Chorus, Act I

9

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of staves.

- System 1:** Features a **Cornet** part in the upper staff and a **Piano** accompaniment in the lower staff. The piano part begins with a **ff** (fortissimo) dynamic and includes a **rit.** (ritardando) marking. The system concludes with a **p** (piano) dynamic marking.
- System 2:** Continues the piano accompaniment with **a tempo** and **ff** markings, followed by a **rit.** and a **p** dynamic at the end.
- System 3:** Introduces the **Orch.** (Orchestra) in the upper staff and the **Cornet** in the lower staff. The piano accompaniment continues with **a tempo** markings.
- System 4:** Features the **Orch.** in the upper staff and the **Piano** in the lower staff. The piano part includes a **ff** dynamic marking.
- System 5:** The vocal entry for **ALL** (All) begins. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "Stu-dents of mu - sic gay are we, Who la - bor the whole day long, — At". The piano part includes a **ff** dynamic marking.

learn-ing the rotes and notes of song, At learn-ing what rhythms are wrong.—

So ev-'ry day we come here to see, The teach-er so hap-py and free,— We

smile and guile most all the while, And nev-er a care have we.—

Men. Mu-sic and sing-ing have no charms for us, For we hate the teach-er the
Girls. Mu-sic and sing-ing have no charms for you, Your hate for the teach-er will

ff

darn lit - tle cuss, We come with the maids thru jeal - ous - y, Thru
 real - ly not do, You need 'not be filled with jeal - ous - y, Black

jeal - ous - y, deep jeal - ous - y For we nev - er are, and we
 jeal - ous - y, deep jeal - ous - y, For we like each of you, tho' you

nev - er can be, Such a won - der with wom - en as he. — Tho'
 nev - er can be, Such a won - der - ful man as he. —

Piu mosso

f *p* *f* *p*

ff *rit.*

12/8 12/8

Andante

But in spite of the mu - sic we're still ver - y sad, — The

mf

youth of this coun - try has been ver - y bad; — And the

rit.

king in an e - dict has made it a crime, — The in -

a tempo

2

dul - gence in kiss - ing for now and all time, — A

rit. *ff*

quasi recit.

ter-ri-ble crime for now and all time. The young bud of love is nipped in its prime, For the

marcato

Andante

king in his an - ger has made it a crime, — To

kiss or be kissed to the end of all time. —

rit. *ff*

Piu mosso

mf *ff*

f

Stu-dents of mu-sic gay are we, Who la-bor the whole day long, At learn-ing the rotes and

notes of song, At learn-ing what rhy-thms are wrong. — So ev-'ry day we come

here to see, The teach-er so hap-py and free, — We smile and guile most all the while, And

nev-er a care have we. —

allarg. *presto*

What's A Kiss?

Alfred and Girls

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

Vivace

Piano introduction in 6/8 time, marked **Vivace**. The music is in G major (one sharp) and features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by eighth notes A-B, quarter note C, eighth notes D-E, quarter note F#, eighth notes G-A, quarter note B, eighth notes A-G, quarter note F#, eighth notes E-D, quarter note C, eighth notes B-A, quarter note G. The bass line starts with a quarter note G, followed by eighth notes F#-E, quarter note D, eighth notes C-B, quarter note A, eighth notes G-F#, quarter note E, eighth notes D-C, quarter note B, eighth notes A-G, quarter note F#, eighth notes E-D, quarter note C, eighth notes B-A, quarter note G. The piece ends with a final chord of G major.

VOICE

VAMP

In Bor-ti - a we have a law which says it is a
A le - gal mind is so in-clined, it does -n't seem to

Piano accompaniment for the first vocal line. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line of eighth and quarter notes. The music is in 6/8 time and G major.

slip, — To court a miss or plant a kiss up - on a curv-ing lip. — In
care, — For an - y-thing that seems to ring of love or maid-ens fair. — I've

Piano accompaniment for the second vocal line. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line of eighth and quarter notes. The music is in 6/8 time and G major.

to ex - ile with out a trial brave youths are forced to flee, For
nev - er dis - o - beyed a law, in things the law rules me, But

noth - ing more than a crav - ing for a bit of prox - im - i - ty. A
when the law makes love a thing, I'm filled with en - mi - ty. A

CHORUS

kiss is such a lit - tle thing, A dash, a flash of joy, ——— A

brush of lips and fin - ger tips, Pray whom could kiss - ing an - noy? If

os - cu - la - tion is a crime, I'll be a crim-i - nal all the time, A

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "os - cu - la - tion is a crime, I'll be a crim-i - nal all the time, A".

dain-ty miss, a mo-ment of bliss, Oh where is the harm in a kiss? — A kiss?

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a first ending (marked '1') and a second ending (marked '2'). The lyrics are: "dain-ty miss, a mo-ment of bliss, Oh where is the harm in a kiss? — A kiss?".

DANCE

p

The third system of the musical score is a piano introduction labeled "DANCE". It features a piano introduction marked with a piano (*p*) dynamic. The piano accompaniment is written on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4.

The fourth system of the musical score continues the piano introduction. It features a piano introduction marked with a piano (*p*) dynamic. The piano accompaniment is written on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4.

The fifth system of the musical score continues the piano introduction. It features a piano introduction marked with a piano (*p*) dynamic. The piano accompaniment is written on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4.

The Man From Illinois

Jack and Chorus

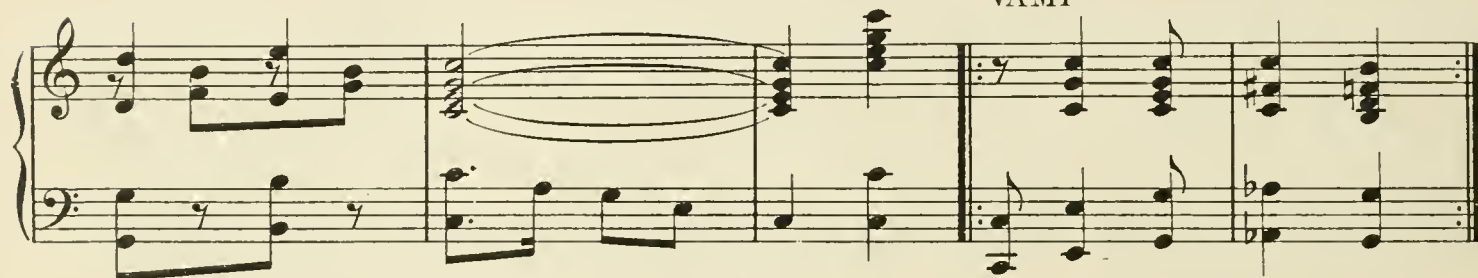
Words by
H. W. WEIS & WILLING RAMSEY

Music by
F. W. MOHLMAN

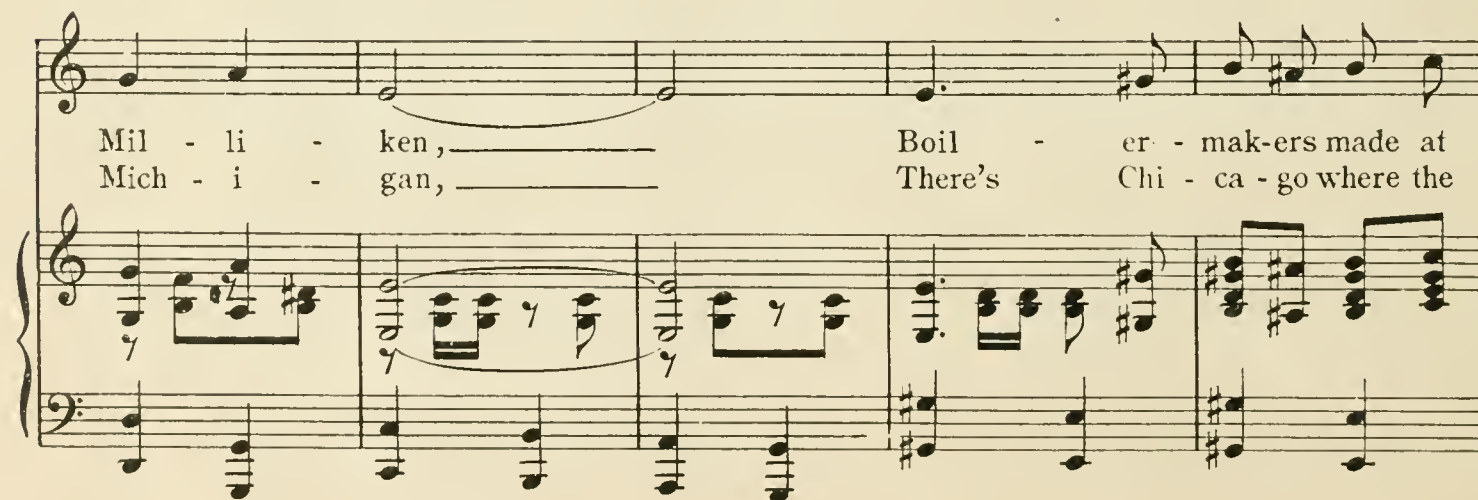
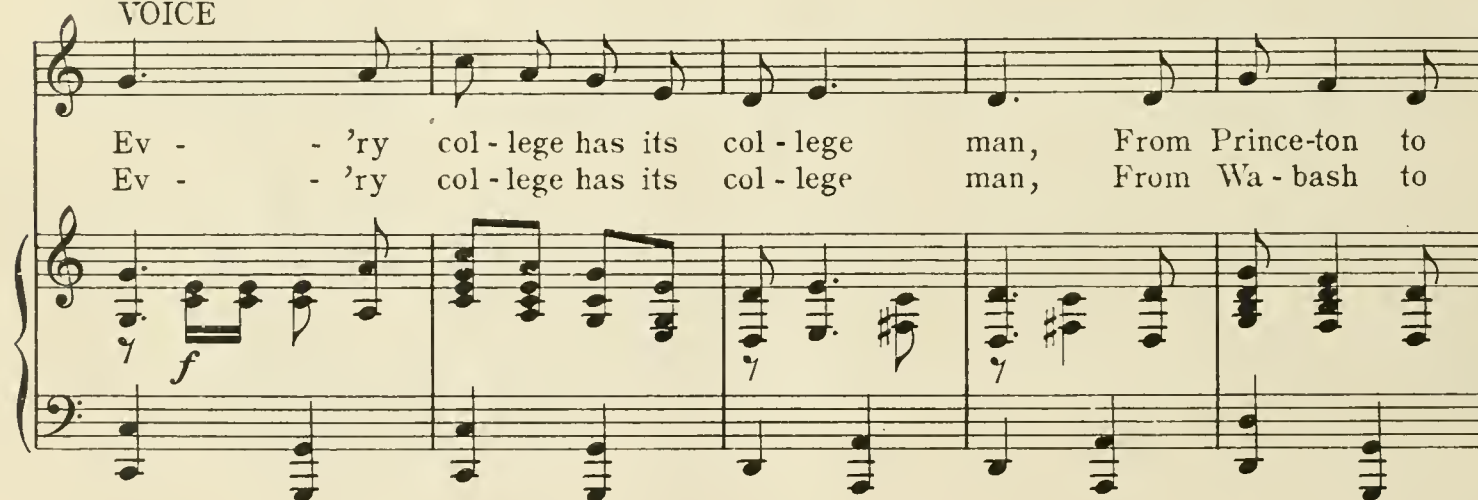
Marcia



VAMP



VOICE



old Pur - due, Where the fair co - eds are few. _____
 post-grads go, Col - lege spir - it there is low. _____

There's North - west-ern, where the girls are fair, En - gi -
 Deah old Hah-vahd with its rah, rah, rah, Love - ly

neers don't come from there, _____ But the en - gi - neer and
 fel - lows, yes, they ah, _____ But the fel - low that we

co-eds joy, Is the man that's from Il - li - nois. _____
 all en - joy, Is the fel - low from Il - li - nois. _____

CHORUS

He's a lov-ing, laugh-ing col-lege boy, He's a prince of a

f-ff

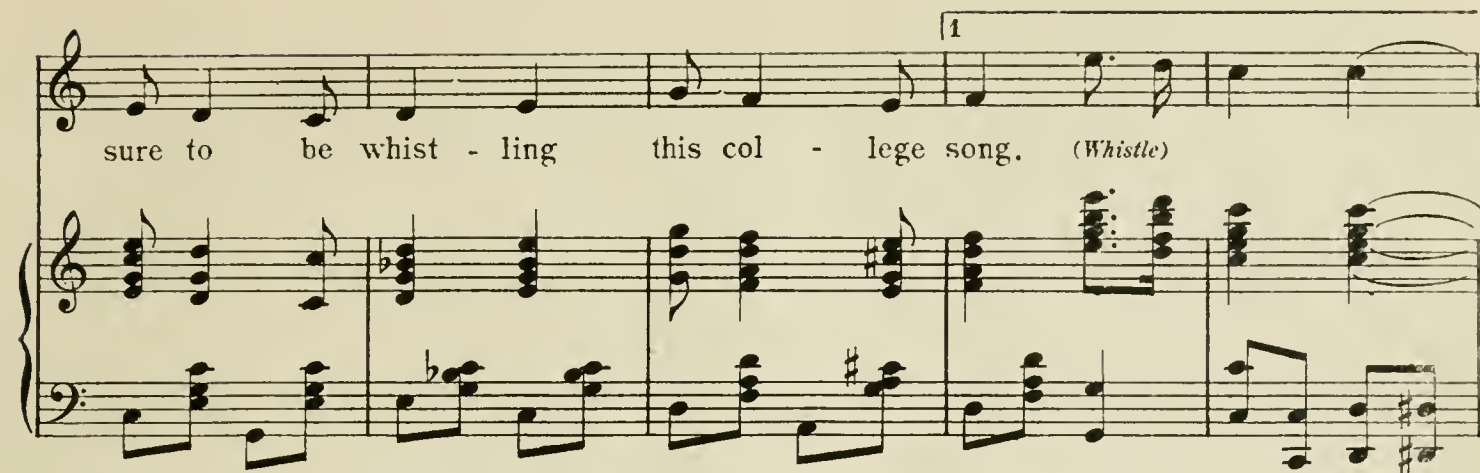
fel-low from Il-li-nois, All the girls a-dore him,

All the world is for him, He's ev-er loy-al to you ^(yell) Il-li-nois, Il-li-

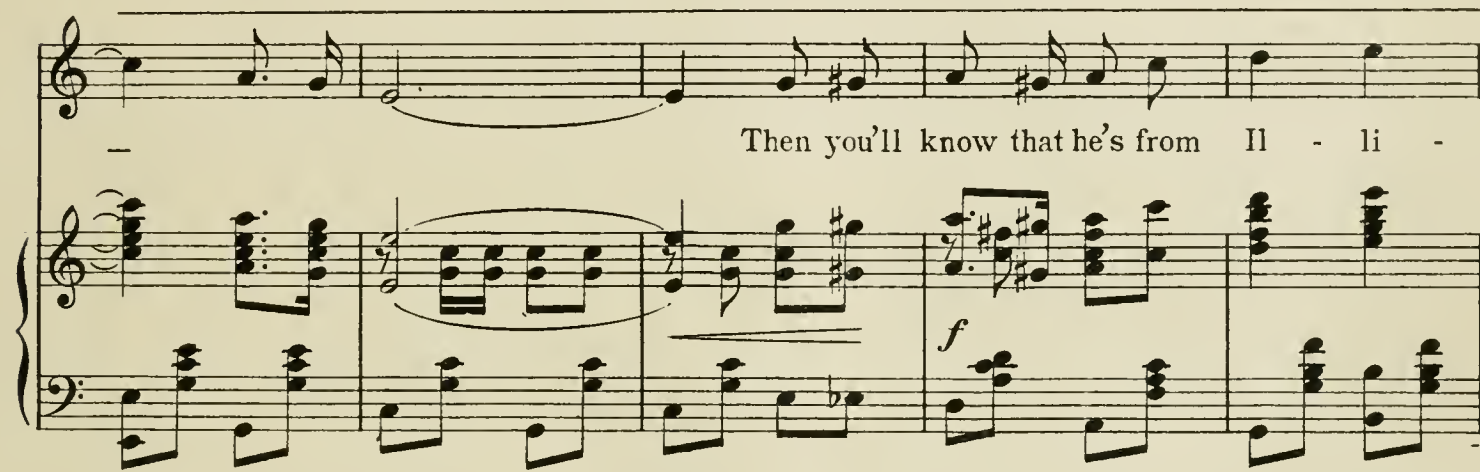
ff

nois. If you see him you can-not go wrong, For he's

sure to be whist - ling this col - lege song. (Whistle)



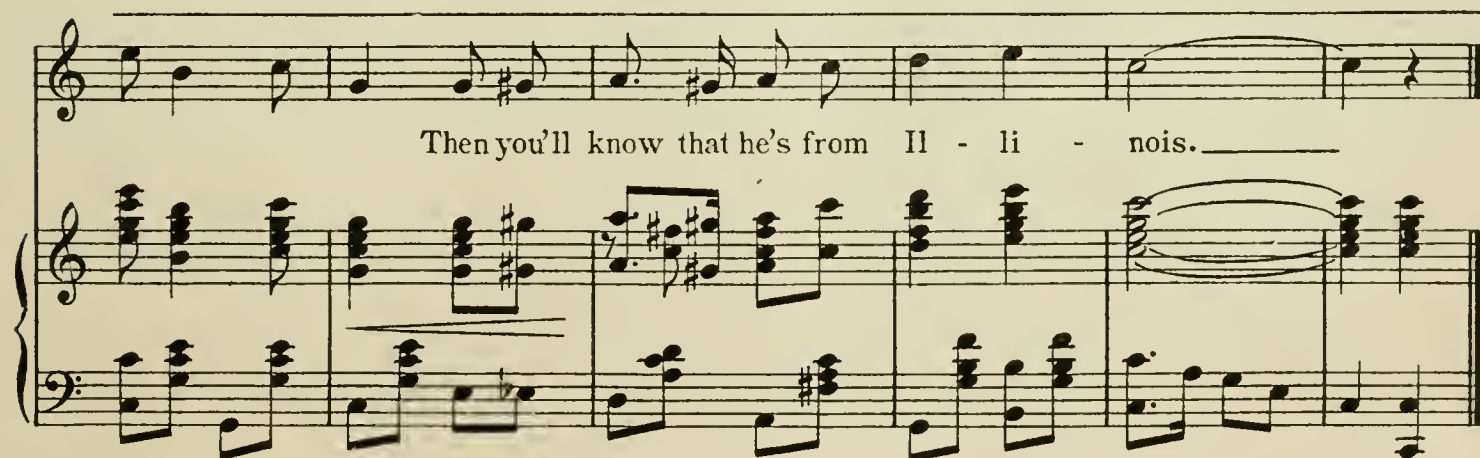
Then you'll know that he's from Il - li -



nois. _____ song. (Whistle)



Then you'll know that he's from Il - li - nois. _____



My Princess

Franz and Francisca

Words by
WILLING RAMSEY & H. W. WEIS

Music by
F. W. MOHLMAN

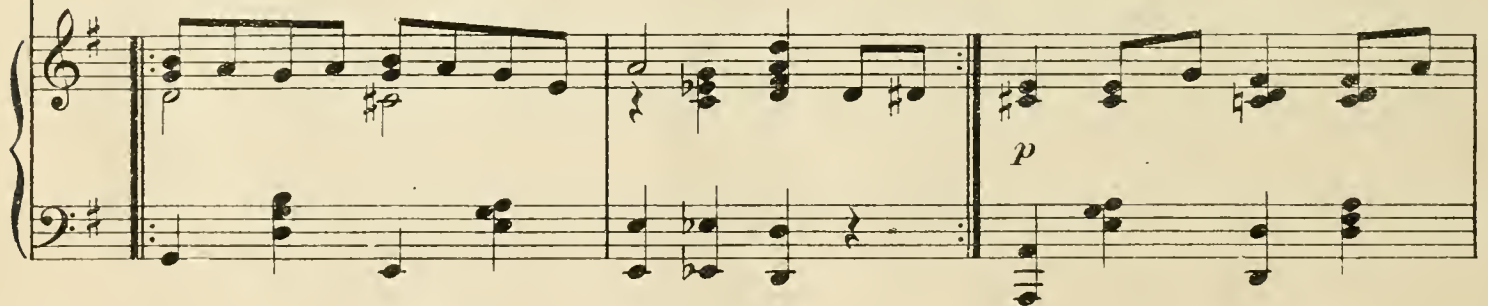
Moderato



VOICE

At a court, which for pomp and for
In the end he was taught that the

VAMP



gran-deur was re-nowned, Lived a prince who was clothed in lux - u - ry, He was
hap - pi - ness he sought, Lay a - way from life's emp - ty van - i - ty, He dis -



cov-ered with jew-els and in sat - in he was gowned, But his boy-hood was spent un - hap - pi -
card-ed his jew-els and his prince-ly mock-er - y, And he fled to a land where love was

ly. For he loved a maid-en who was much be - low his rank, And her
free. For he learned the les-son of the prin - ci - ple of life, And he

dream-form would fol - low him and haunt him night and day, They would meet 'neath the stars and e -
asked the maid-en to be - come his law - ful wife, In the land of the free he was

ter - nal love they'd swear, In a soft and gen - tle whis - per he would say:
liv - ing hap - pi - ly, In his dreams of her he'd whis - per ten - der - ly.

rit. *dim.*

CHORUS

To me — you are a Prin-cess, you're the on-ly one that I could love, Your

p-f

voice — is like a mel - o - dy, Your eyes are like the stars that shine a-bove. My

rit.

heart and life are wrapped up in you, I'd give a king-ly crown to win you,

a tempo

To me, you are a Prin-cess, and I love but you. To you. —

rit.

The Music Lesson

Franz and Girls

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

Moderato

mf

V V

The piano introduction is in G major, 2/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by eighth notes A-B, quarter notes C-D, eighth notes E-F, and a quarter note G. The bass line consists of chords: G2-B2, A2-C3, B2-D3, and G2-B2. The piece ends with a double bar line.

VAMP

(FRANZ) VOICE

Come gath - er 'round me maid - ens, dear, And
Now if you're still in - clined to be, A .

p

The piano accompaniment for the first vocal line is in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by eighth notes A-B, quarter notes C-D, eighth notes E-F, and a quarter note G. The bass line consists of chords: G2-B2, A2-C3, B2-D3, and G2-B2. The piece ends with a double bar line.

I will now re - late, — Just how to be a mu - sic stude, With
mu - sic stu - dent great, — I'll 'ni - ti - ate you fur - ther, in This

The piano accompaniment for the second vocal line is in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by eighth notes A-B, quarter notes C-D, eighth notes E-F, and a quarter note G. The bass line consists of chords: G2-B2, A2-C3, B2-D3, and G2-B2. The piece ends with a double bar line.

GIRLS

ev - ry trick and trait. Come gath - er round the teach - er, girls, With
most un - hap - py state. Al - tho' 'tis ver - y hard, dear sir, With

si - lence be im - bued, For he will tell at last just how To
spir - it we're im - bued, And we would do most an - y - thing, To

FRANZ

be a mu - sic stude. It's not so ver - y dif - fi - cult, And
be a mu - sic stude. I fear, dear girls, 'twill ru - in you, But

with the - prop - er pow'r, You'll learn the trick quite read - i - ly, With -
if you think it best, I will at - tempt to teach you and In -

in this ver - y hour. — We're glad it's not too dif - fi - cult, Or
form you of the rest. — At per - il of our ru - in now, The

else we'd lack the pow'r, — To learn the mu - sic stu - dent trick, With -
gen - 'rous man will show, — The things an a - ble mu - sic stu - dent

in a sin - gle hour.
Real - ly has to know.

a tempo

CHORUS

Be sul - len and mor - ose, Be
Be soul - ful and ar - tis - tic, Bo -

pp lightly

pet - u - lant _____ and sad, Tie up your hair _____ in
 he - mi - an _____ and bold, Turn dream-y eyes _____ to

lit - tle kin - ky knots. Be ver - y rude and bad, Be
 heav - en When your soul in rap - ture's rolled. Take

slop - py most _____ ar - tis - tic - 'ly, Call
 four - teen hours _____ of col - lege work, Pay

man a tempt-ing brute, Then you will be a
 fif - ty dol - lars down, Then you will be a

mu - sic stude and cap - ture great re - pute.
 mu - sic stude and cap - ture great re - nown.

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line has two lines of lyrics. The piano accompaniment features a melody in the right hand and chords in the left hand.

DANCE

più mosso

The second system is marked 'DANCE' and 'più mosso'. It continues the piano accompaniment from the first system, with a more rhythmic and dance-like feel. The right hand has a more active melody, and the left hand provides harmonic support with chords.

The third system continues the piano accompaniment, maintaining the dance-like character. It features a mix of eighth and sixteenth notes in the right hand and steady chords in the left hand.

The fourth system continues the piano accompaniment, showing further development of the melodic and harmonic themes. The right hand has a prominent melody, while the left hand provides a solid harmonic foundation.

The fifth system is the final one on this page, concluding the piano accompaniment. It features a final cadence with sustained chords in the left hand and a melodic phrase in the right hand.

The Kiss Waltz

Franz and Francissa

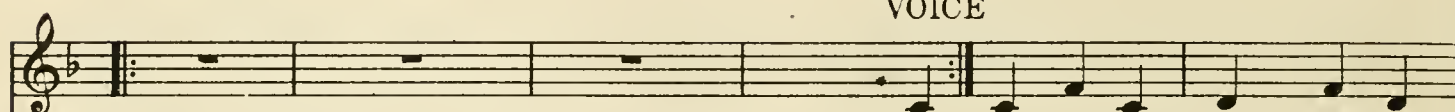
Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Tempo di Valse

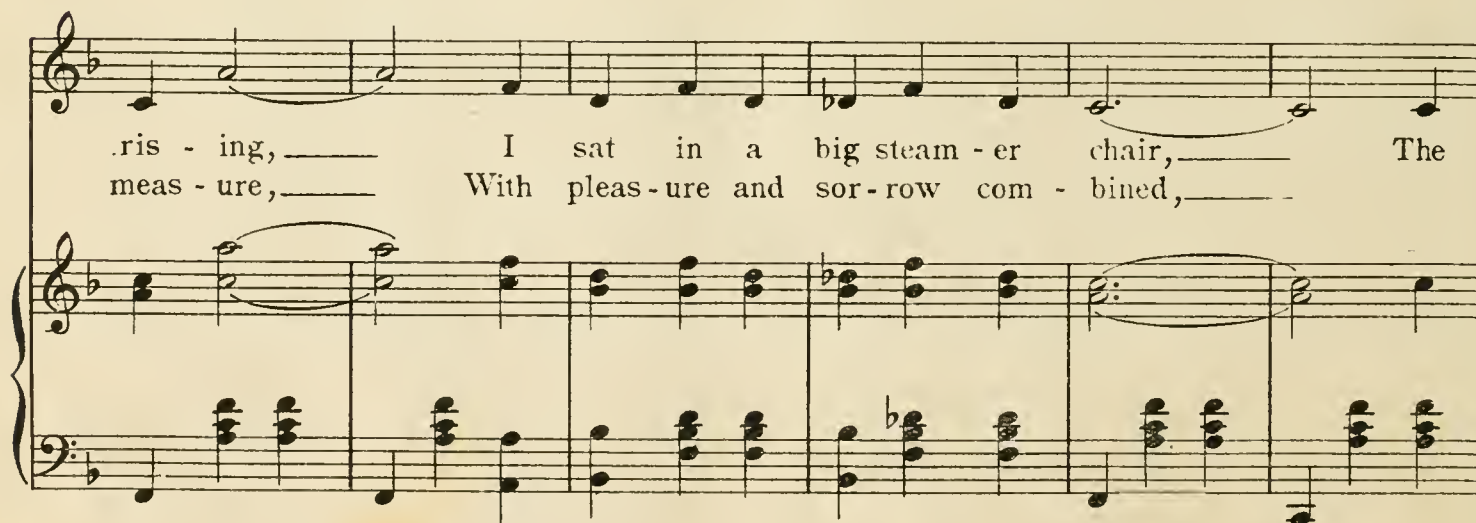


VOICE



One night as the moon was just
The mel - o - dy thrilled in each

VAMP



sound of the waltz of Fran-cis - ca, ——— En - tranc-ing - ly came thru the
 Dreams of the past and the fu - ture, ——— En - chant-ing - ly thronged to my

cresc. *f*

air. ——— The mu - sic was dear - ly de - light - ful, ——— On my
 mind. ——— I tho't of the fields and of Spring-time, ——— A -

p

shoul-der I rest-ed her head, ——— Why dream of the love of the
 way from the cit - ies bright glare, ——— Let's live for to - day and its

' fu - ture? ——— And then to Fran-cis #ca I said, ———
 pleas - ures, ——— Where there's love, there is nev - er a care. ———

f *rit.*

CHORUS

Kiss me tho' a kiss means good-bye, dear-ie, Close your eyes, just live for to-day,

Let's for-get the world's full of sor-row, dear, Let's live while we may. —

Kiss me while the kiss waltz they're playing, dear, Miss me when the twi-light is fading, dear, Love

me, live for the present, dear, Kiss, tho' a kiss means good-bye. — bye. —

Finale, Act I

Duke, Franz and Chorus

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Agitato

The musical score is written for piano and is divided into four systems. The first system is marked **Agitato** and begins with a 2/4 time signature. The key signature has two flats (B-flat major). The first system consists of four measures. The first measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system consists of four measures. The first measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system consists of four measures. The first measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system consists of four measures. The first measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The score includes dynamic markings such as *sf* (sforzando), *p* (piano), *f* (forte), and *mf* (mezzo-forte). The time signature changes to 4/4 in the final measure of the fourth system.

Recit.
DUKE *marcato*

Now I have called this crowd to-gether, a crime I must re-late, The

mu-sic teach-er kissed the girl,— too hor-ri-ble to state! He

kissed, he kissed, he kissed, he kissed, The mu-sic teach-er

acc.

a tempo

CHOP~

kissed the girl, too hor-ri-ble to state! He kissed, he kissed, he

acc.

kissed, he kissed, The mu-sic teach-er kissed the girl, too hor-ri-ble to state!

a tempo

Moderato

Cello

Recit.
DUKE

Andante

How could this thing have hap-pened? I am sore-ly

grieved, But you young man have com-mit-ted a crime, This coun-try you must leave.

CHORUS

Our hearts are filled with sor - row To see you leave this way, Our life and all we'd

glad - ly give, If we could have you stay.

FRANZ
Andante

Fare-well, Fran - cis - ca, Fare-well, friends, My

heart is fill - ed with pain, ————— It breaks my

heart to leave you all, But I'll be back a

gain. Good - bye, dear friends, Good -

CHORUS
bye, Good - bye! Fare - well, dear

Franz, Fare - well, Fare - well!

Opening Chorus, Act II

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Allegro vivace

The musical score is written for piano and voice. It consists of six systems of music. The piano part is in the lower staff, and the vocal part is in the upper staff. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked *Allegro vivace*. The score includes various dynamics and articulations:

- System 1:** Piano part starts with *sf* (sforzando) and *ff* (fortissimo). The vocal part starts with *ff* and *dim.* (diminuendo).
- System 2:** Piano part has *cresc.* (crescendo) and *marcato* (marked). The vocal part has *ff*.
- System 3:** Piano part has *sf* and *ff*. The vocal part has *dim.*
- System 4:** Piano part has *cresc.* and *ff*. The vocal part has *ff*.
- System 5:** Piano part has *ff*, *sf* (sforzando), and *f* (forte). The vocal part has *sf* and *p* (piano).
- System 6:** Piano part has *cresc.* and *f*. The vocal part has *f*.

Lively

We are gath-ered here to meet our no - ble prince e - lite, —

mf

Let's be mer - ry and be gay, For this, our hap - py day, —

He is pleas-ant and ve - ry grand, He's the no - blest man in the land, We'll

all be here 'till break of day, He's the cause of the fun Hur - ray! —

Moderato**ALFRED.**

You should be ve - ry hap - py now, For the

marriage al - liance is made, For the wel - fare of your na - tive land, You

need be no more a - fraid. — **Piu mosso**

We are all ve-ry hap-py, now, For the marriage alliance is made, For the

wel-fare of this coun-try, None need be more a - fraid Sax - o - ni - a and

Bor-tia will e'er be hand in hand, We all are glad we cel - e-brate, O'er

all our na-tive land...

Allegro

Then we'll dance, dance, dance, dance, to a gen-tle tune, and we'll

take a stroll be - neath the Sum-mer moon, Let us all be

hap - py and mer-ry, while we may, Let us dance, dance, dance, 'till

break of day, Let us dance, dance, dance, dance, let the mu-sic

ring, Let us all be hap - py, and laugh, and shout and sing, Well we'll

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

fill up our glass - es and all take a chance, and we'll dance, dance,

The second system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment includes an *acc.* (accent) marking over a chord in the right hand.

dance, dance, dance, dance, dance, dance.

The third system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment includes a *fff* (fortissimo) marking over a chord in the right hand.

The fourth system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment includes a *fff* (fortissimo) marking over a chord in the right hand.

The fifth system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment includes an *acc.* (accent) marking over a chord in the right hand and a *fff* (fortissimo) marking over a chord in the right hand.

I'm A Tyrant

King and Chorus

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

Very slow and pompous

The piano introduction is written for a grand piano in a key of two flats (B-flat major or D-flat minor) and common time (C). It begins with a fortissimo (ff) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. The piece concludes with a fortississimo (fff) dynamic and a final chord.

VOICE

The first vocal line is written in a bass clef. The lyrics are: "Bow down, sub - jects of my / Turn pale, lis - ten to my". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fortissimo (ff) dynamic is indicated at the start of the second measure.

The second vocal line continues the melody. The lyrics are: "crown Your knees should shake, At the / tale Some years a - go. Lived a". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain consistent with the previous section.

fu - ry of my frown, Bend low, smirk - ing un - der -
 cring - ing En - glish - man, A joke I played up - on the

rit. *ff*

lings, My ire— is roused, to the pitch of ty-rant kings
 fool, I tweaked his nose with a black-smith's ir - on tool

rit.

Shake well, your mis - er - a - ble bones
 He died, and hu - mor - ous to state

I'm deaf to the tune of tor - tured groans— Ha,
 He saw the joke when 'twas too late— Ha,

ha, my fu - ry's rife, — Ho, ho, for a tyr - ant's life, — My
 ha, my fu - ry's rife, — Ho, ho, for a tyr - ant's life, — My

ad lib. *ad lib.*

sub - jects' minds and bod - ies now I own;
 hands will e'er con - trol my sub - jects fate:

ff

CHORUS

I'm a typ - i - cal, ter - ri - ble, tor - tur - ing king. I'm a

ff

mons - ter of cre - ed - ty, I bind up his hands, and in . . .

hot oil I fling, An - y - one who's an en - e - my.

For the

ral.

crime of a kiss, from the land I dis - miss. To the

a tempo

love-lorn I'd do an - y - thing.

For I'm a ty - ran - ni - cal

most pu - ri - tan - i - cal blood - y old sport of a king.

I'm a king.

Educated

Erasmus

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Con moto

Piano introduction in 6/8 time, marked *mf*. The music features a melody in the right hand and a bass line in the left hand, both in a key with one flat (B-flat major or D minor).

Moderato

Vocal and piano accompaniment for the first line of the song. The vocal line is in 4/4 time, marked *Moderato*. The piano accompaniment is in 4/4 time, marked *p*. The lyrics are: "When a He".

Vocal and piano accompaniment for the second line of the song. The vocal line is in 4/4 time, marked *Moderato*. The piano accompaniment is in 4/4 time, marked *p*. The lyrics are: "fel - low leaves a lit - tle town and off to col - lege goes, He dress - es like an En - glish sport, and spends the migh - ty dol - lar, He".

spends some mon - ey on his books, but more up - on his clothes, He
looks just like the fash - ion plate, they use for Ar - row col - lar He

goes out for the foot - ball team and makes the base - ball squad, He
knows most all the cho - rus girls, and how to pick for looks He

car - ries ma - ny hon - ors when he should be 'neath tha hod,
bones with dice most ev - 'ry night when he should bone on his books

CHORUS

But be - cause he went to col - lege and be - cause he made the team — Be -

mf

cause he knew the co - eds, and be - cause he was a scream, — Be -

cause he drank ten bot - tles and was nev - er "pif - fli - ca - ted"

Peo - ple look at him and say "That man is ed - u - ca - ted. Now be - ca - ted. —

f

The King's Waltz

COURT DANCERS

Music by

F. W. MOHLMAN

Allegro

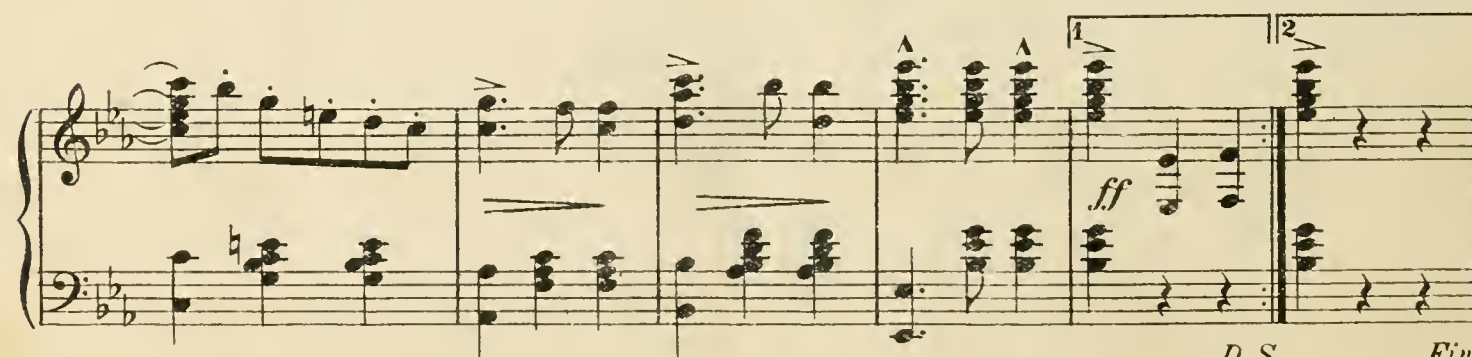
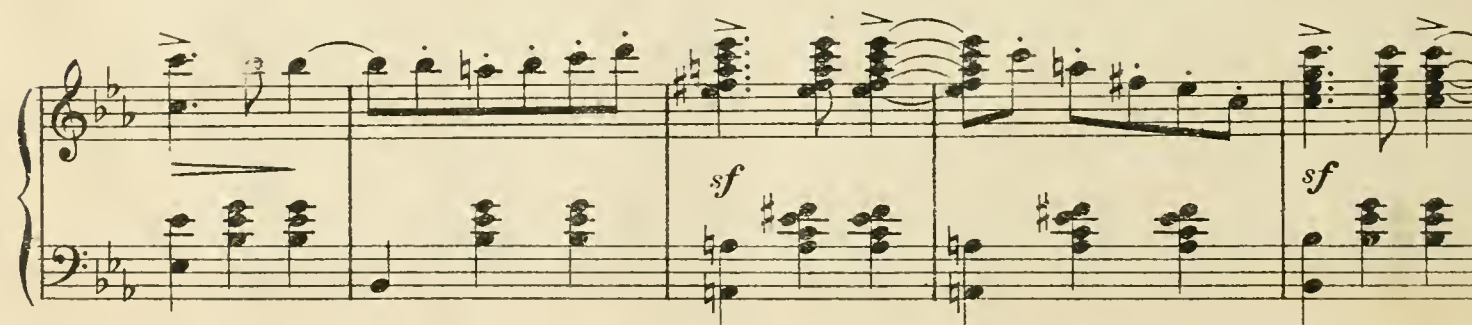
The first system of musical notation is for the 'Allegro' section. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of chords and melodic lines. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo). There are also accents (^) over several notes.

The second system of musical notation continues the 'Allegro' section. It includes a section marked *Valse lente* (slow waltz) with a section symbol (§). The tempo changes to *sempre legato* (always legato). Dynamic markings include *sf* (sforzando) and *p* (piano). There are also accents (^) over several notes.

The third system of musical notation continues the 'Valse lente' section. It features a series of chords and melodic lines. The tempo remains *sempre legato*.

The fourth system of musical notation continues the 'Valse lente' section. It features a series of chords and melodic lines. The tempo remains *sempre legato*.

The fifth system of musical notation continues the 'Valse lente' section. It features a series of chords and melodic lines. Dynamic markings include *piu mosso* (faster) and *mf* (mezzo-forte). There are also accents (^) over several notes.

**Vivace***D. S.**Fine*

The Old College Days

Jack and Chorus

Words by
WILLING RAMSEY

Music by
F. W. MOHLMAN

Andantino



pipe now the best friend of all _____ Dear to our hearts are the
bleachers the girl there with me. _____ I see the band and the

stu - dent days, And our pro - di - gal waste - ful lei - sure, _____ For
cheer ing throng, And the mel o dies still re mind me _____ That

fun was the thing, and youth the king, And life was a gold - en pleas - ure. _____
I'm true to you old, Orange and blue, Tho' col lege days are but a mem 'ry _____

CHORUS

When I dream of the old col - lege days, dear, The mem'ries of days free from

care _____ I see all the girls that I knew there, And the

rit. *a tempo*

one that of all seemed most fair; _____ I see all the old college friends, dear, With

acc. *ff a tempo* *p*

them can no others com - pare, _____ My thots and my pipe are su -

preme for the night; When I dream of the old col-lege days _____ When I days,

rit. *a tempo*

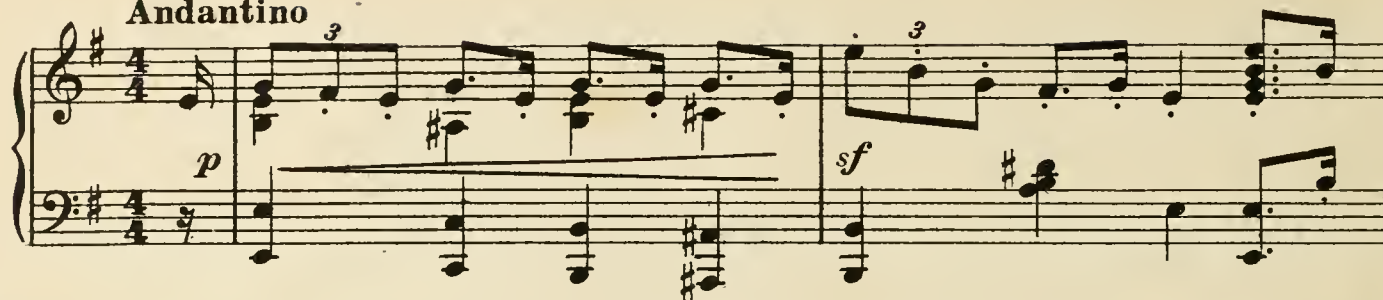
Tee Enn Ee

Words by
H. W. WEIS and
WILLING RAMSEY

Franz and Jack.

Music by
F. W. MOHLMAN

Andantino



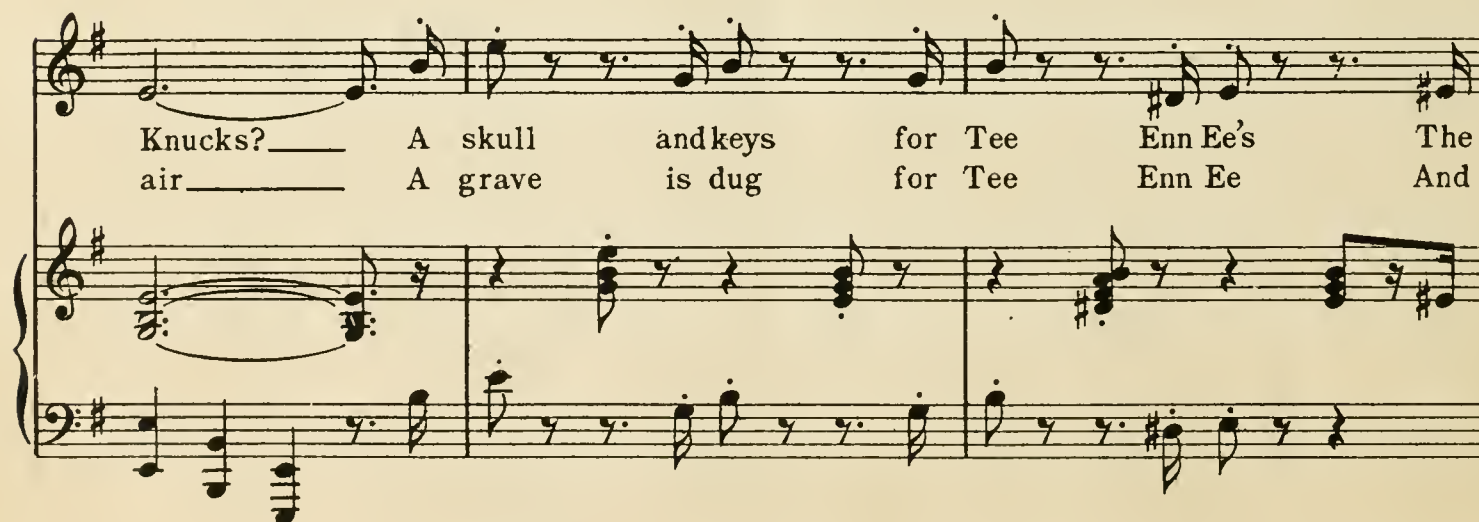
Mysterioso



ha! A-ha! A - ha! pst! How blows the wind, brother
ha! A-ha! Take care! beware! There's treach-er - y in the



Knucks? A skull and keys for Tee Enn Ee's The
air A grave is dug for Tee Enn Ee And



wind, it moans and groans most dis-mal - ly The night be - fore I left the
spir - its hov - er 'round it fit - ful - ly I had a dream in which an

pizz.

Un - i - ver - si - ty, a ghost ap - peared and whis-pered
owl from out a tree, flut-tered down to earth and whis-pered

se - cret - ly to me; "I'm the ghost of Tom - my Ark - le, and din
se - cret - ly to me, "All the stu - dents and the fac - ul - ty are

marcato

on your trail, - Ma - wan - da and I can't fail?
on your trail - Oh Tee Enn Ee turn pale?

allarg.

CHORUS

Tee Enn Ee, no - to - ri - ous Tee Enn Ee u -

nique, discreet, e-lite we meet to mix and brew a po - lit - i - cal stew,

nom - i - nees come on bend - ed knee Men and fac - ul - ty bow to me, The

king of the mys-tic, ni - hil - is - tic, Dangerous T. N. E. Dangerous T. N. E. Fine

Keep Cooing

Alferd, Eliza and Chorus.

Words by
H. W. WEIS

Music by
F. W. MOHLMAN

Tempo di Valse

The piano introduction is in 3/4 time, marked 'Tempo di Valse'. It begins with a treble and bass staff. The treble staff starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. The music continues with various chords and single notes, including a 'VAMP' section marked 'f' and 'p'.

VOICE

The vocal part begins with a treble staff. The lyrics are: (ALFRED) Love, dear friends, is a soft ten - der (ELIZA) Yes I a - gree most cer - tain - . The piano accompaniment is in the bass staff, starting with a half note G3, followed by a quarter note A3, and then a half note Bb3. The music continues with various chords and single notes, including a 'VAMP' section marked 'f' and 'p'.

The vocal part continues with the lyrics: glow, It is not what the po - ets claim A ly That love is a ten - der glow My. The piano accompaniment continues in the bass staff, with various chords and single notes, including a 'VAMP' section marked 'f' and 'p'.

burn - ing fire of heart's de - sire, A red and glis - ten - ing
love's a dove in the trees a - bove As Al - fred, dear, you should

flame, — When the tur - tle dove woos he al - ways coos, In the
know — My heart is true as skies of blue My

fresh green leaves a - bove — If you would live most
eyes tell a ten - der tale — I love you most un -

hap - pi - ly, Just love like the tur - tle dove. —
hap - pi - ly For I love like a tur - tle dove. —

CHORUS

Sc love, love, love, like a dove, dove, dove, like a dove keep a

woo-ing and bill-ing and coo-ing, So love, love, love, and you'll

nev - er get e - nough, If you love with a love like a dove, dove

dove, Keep coo-ing, coo-ing coo-ing — So coo-ing. —

Finale. Act II

Duet, Franz and Francissa, and Chorus.

Words by
WILLING RAMSEY and
H. W. WEIS

Music by
F. W. MOHLMAN

Moderato
FRANCISSA

To Me, _____ you are a Prin-cess, you're the on-ly one that I could

FRANZ

To Me, _____ you are a Prin-cess, you're the on-ly one that I could

love, _____ Your voice _____ is like a mel-o-dy Your

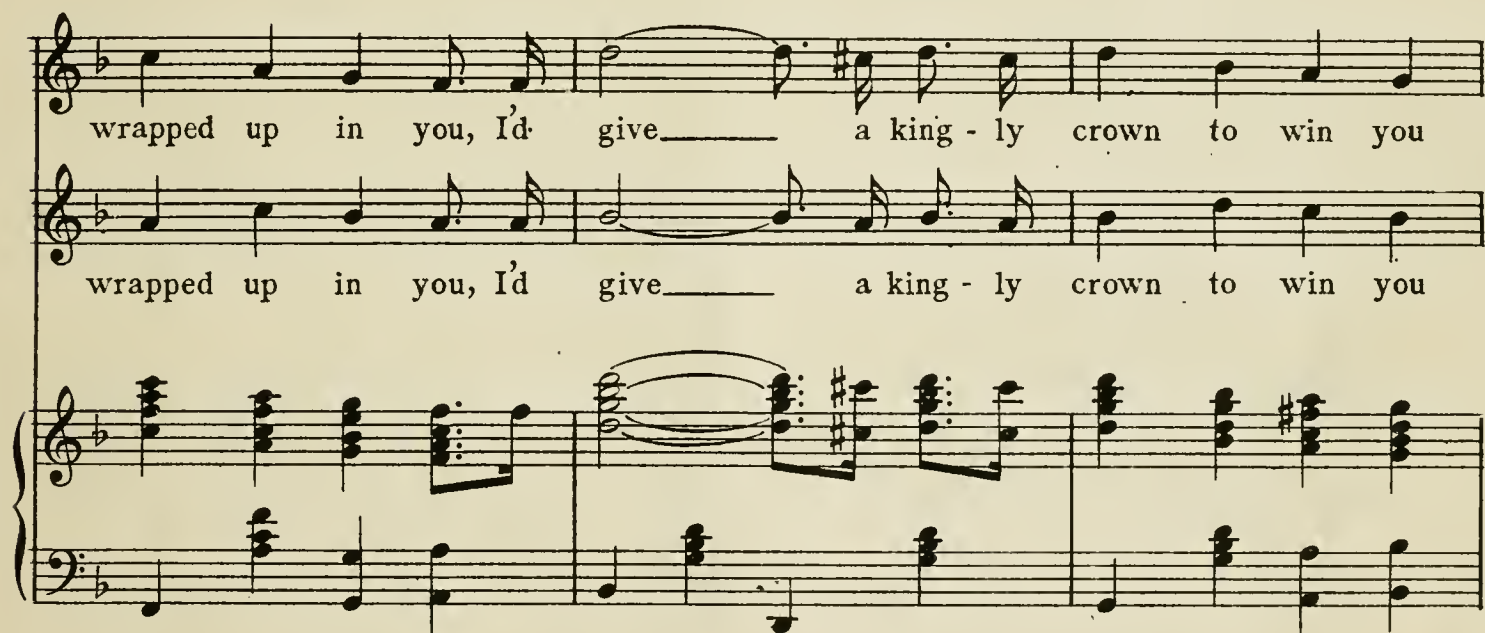
love, _____ Your voice _____ is like a mel-o-dy Your



eyes are like the stars that shine, a - bove, My Heart_____ and life are

eyes are like the stars that shine, a - bove, My Heart_____ and life are

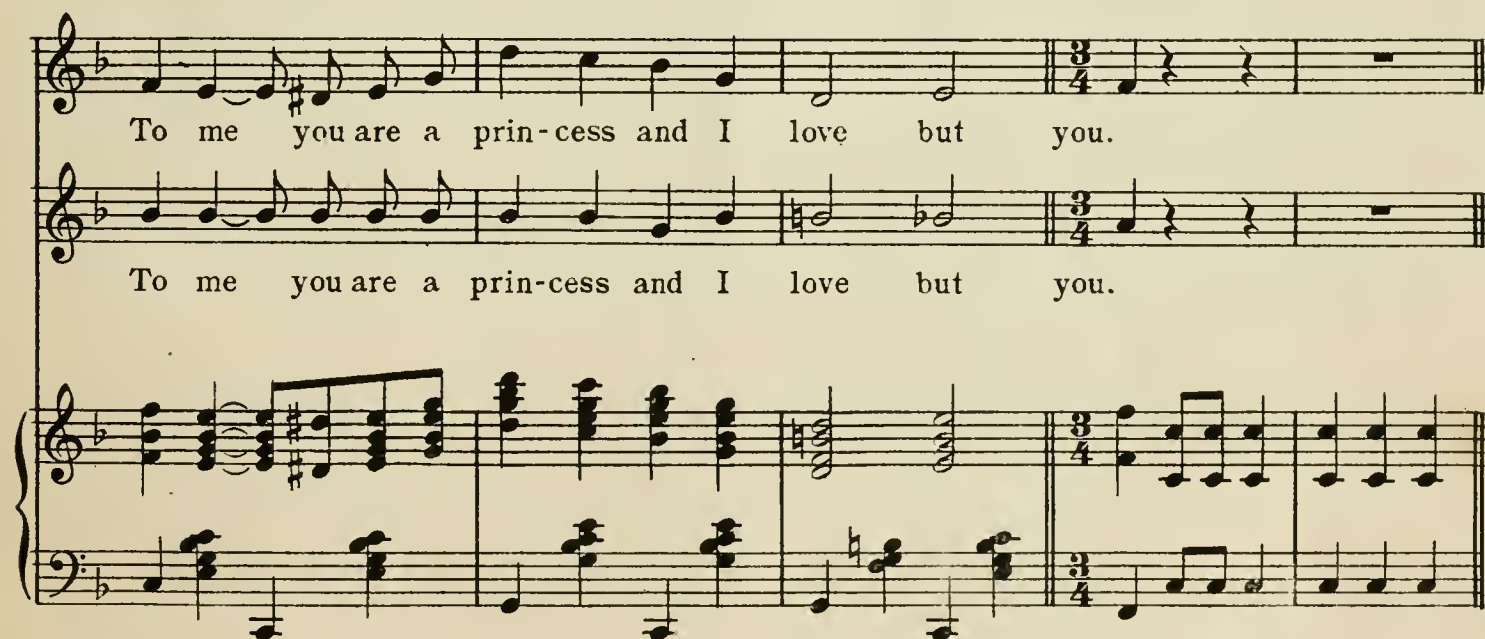
The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "eyes are like the stars that shine, a - bove, My Heart_____ and life are". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a bridge section marked by a double bar line and a repeat sign.



wrapped up in you, I'd give_____ a king - ly crown to win you

wrapped up in you, I'd give_____ a king - ly crown to win you

The second system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: "wrapped up in you, I'd give_____ a king - ly crown to win you". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a bridge section marked by a double bar line and a repeat sign.



To me you are a prin-cess and I love but you.

To me you are a prin-cess and I love but you.

The third system of the musical score concludes the vocal melody and piano accompaniment. The lyrics are: "To me you are a prin-cess and I love but you." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a bridge section marked by a double bar line and a repeat sign. The system ends with a 3/4 time signature change.

CHORUS
Valse

Kiss me tho' a kiss means good bye, dear-ie, close your eyes; just

p

live for to day Let's for - get the world's full of sor-row, dear,

Let's live while we may ——— Kiss me while the

f *mf*

kiss waltz they're play-ing, dear, Miss me when the twilight is fad-ing, dear, love

f *ff*

me, Live for the pres-ent, dear, Kiss tho' a kiss means good - bye. ———

Allegro con moto He's a

lov-ing, laugh-ing col-lege boy, He's a Prince of a fel - low

from Il - li - nois ——— All the girls a-dore him all the

world is for him He's ev - er loy - al to you, Il - li - nois Il - li - nois

If you see him you can - not go wrong, For he's sure to be

ff

whist - ling this col - lege song (Whistle)

Then you'll know that he's from Il - li - nois.

fff Curtain



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